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JOURNAL OF THE SHIPS-IN-BOTTLES
ASSOCIATION OF AMERICA



Cover Photo by Ms. DEBORAH HARDESTY.

The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-bottles Association of America. Production and mailing are handled by unpaid volunteer members of the association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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The Bottle Shipwright

Volume 9, Number 2.

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Regular Features.

FROM THE PRESIDENT.
ALL HANDS,-Frank Skurka.
FROM THE MEMBERS.
FROM THE EDITOR,
LET GEORGE HELP YOU DO IT,-
--George Pinter.

ON THE COVER.

"BLUENOSE" The Pride of Canada, by MICHAEL MORIARTY of Maryland.

BACK COVER.

The Logo of The Ships in Bottles Association of MUNNAY.

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...ATTENTION ON DECK ! THIS IS THE CAPTAIN !!

All hands look alive!! The faint stirrings for SIBAA Conference # 3 are being felt, for a happening in the Fall of 1992. A number of sites are being examined for accessibility, lodgings and places where our work will be displayed much as it was at the Charleston Navy Yard (poston) and the St Michaels Maritime Museum. We feel that conference # 1 should be one of demonstration/s and hands on bottle ship work with a minimum of verbal presentation.

To those of you who have not been to a conference, I urge you to plan to be there to see the truly fabulous work that our members turn out and have the opportunity to see truly master craftsmen at work. To those of you who have attended previous conferences, need I say more than another GREAT bottleship event is in the making, more later.
WELCOME NEW MEMBERS.

HIT THE BOTTLE

Jack

FROM THE EDITOR-----

Material for the Editor should be sent to---- 5075 Tressport Drive
Springfield, IL 62606

* Special sea dutymen close up ! Hands to stations for leaving harbor !. The Captain has briefed you on our objective. You will receive more information as it becomes available. But I can say that scuttlebutt has it that our target is either Charleston, South Carolina, or Savannah, Georgia. We are giving you almost a year and a half to plan to attend, and to save your pennies for the trip. There will be a judging contest for those of you who would like to compete. So start your building now! We will also be looking for volunteers for the judging, and demonstrations. Anyone willing can contact me. That's it for now. "Pipe - Action Stations, All stations report ready"



Now let's refill those bottles.

WELCOME ABOARD NEW MEMBERS

Apoligies to a member that joined in January of 1990. I goofed! Adam B Mello, of 1606 Hurley Street, Calistoga, Ca. 94515. William J. Bottles, of 5521 Plainfield Ave. Baltimore, Md. 21206 Alfred J. Field, of 23 Cardiff Ct. Whitchy, Ontario. Can. L1N5N8 Thomas J. Kiug, of 15613 E. Atlantic Circle. Aurora, Co. 80013 Mark McDue, of 6910 Chandler Dr. Sacramento, Ca. 95828 David & Alida Mittler, of P.O.Box 87 Cotulla, Tx. 78014 John D. Sibutka, of 184 Hance Rd. Fair Haven, N.J. 07704 Herbert Thompson, of 1807 Grant Ave. Cuyahoga Falls, Oh. 44223 Steve Wilson, of 7611 Rincon Villa, Sacramento, Ca. 95828

ADDRESS CHANGES

James T. Beckman, 2879 Englund Ave. No. Muskegon, Mi. 49445 Daniel L. Carter, P.O.Box 102 East Moline, Il. 61244 Gilbert J. Charbonneau, RR-1 Box 1864 Edgecomb, Me. 04556 Kevin T. Beaufort, 6564 Riverpoint Dr. Green Cove Springs, Fl. 32043 Maurice Fizer, 3081 Saw Mill Ln. Timber Place. Spring Hill Fl. 34606

Welcome to Springhill Maurice.

WELCOME BACK

Karl J. Dennis, 25-40 31st. Ave. Astoria, N.Y. 11106 Patrick McEntey, 387 D. Chatham Ct. Lakewood, N.J. 08701

LATE CHANGE

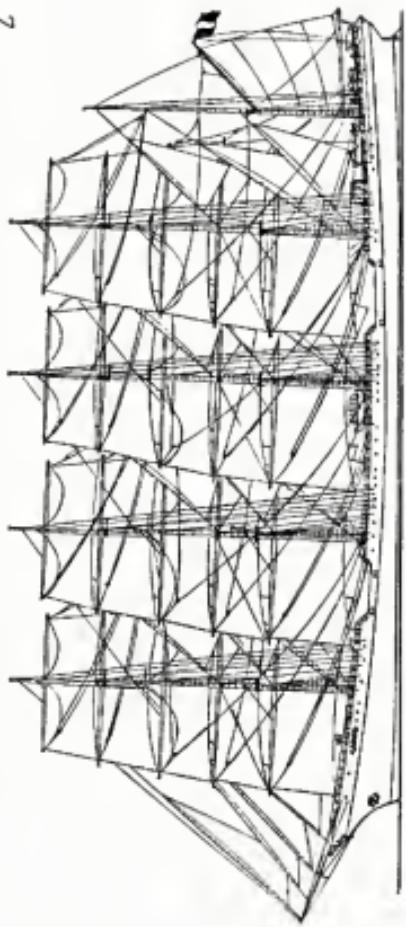
Fritz D. Warbridge, Box 143 Zionsville, Indiana. 46077

NOTICE---NOTICE--- NOTICE---NOTICE.

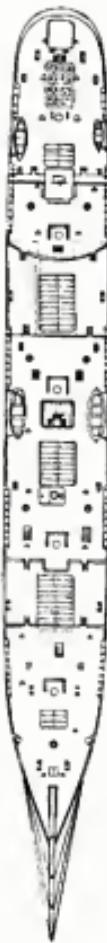
ANNUAL DUES ARE DUE.

To maintain your membership, please make out your \$ 15.00 check or money order to S.I.B.A.A., and send to DOW HUBBARD, Treasurer, P.O.BOX 186550 , CORONADO, CA. 92178. Overseas members who wish to receive the Bottle Shipwright via First Class Mail, Please add \$ 10. for a total of \$25.00.

FRANCE
2



V.L.-99



3

THE OSAKA SHIPS-IN-BOTTLES MUSEUM MODEL EXCHANGE

As we have mentioned in previous editions of *Bottle Shipwright*, the Japanese have established a ship-in-bottle museum as part of their new waterfront project in Osaka. The museum is being run by members of the Japanese Ships-In-Bottles Society under the leadership of their president, Juzo Okada.

Mr. Okada has also been appointed curator of the new museum and has put out a call for models from foreign builders to add to those built by his countrymen. To accomplish this, members of the Japanese Association are offering to exchange copies of the "Golden Ship" (illustrated below) for one of your own works. The "Golden Ship" is a symbolic ship model in the Japanese tradition, and well worth adding to your collection.

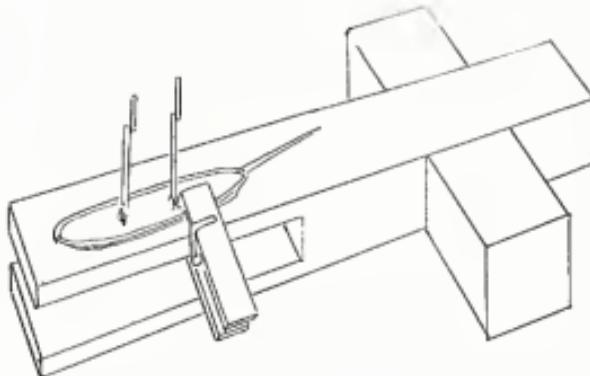
To arrange an exchange, please send your model to: **Juzo Okada, 39-1-1, Nagai-Higashi, Sumiyoshi-ku, Osaka, 558, Japan**, or you may write and ask for further particulars. Your model should be double packed in two sturdy cardboard boxes, and surrounded by shock absorbing material (unsalted/unsalted popcorn works). Mark the outer box "Fragile". You may inscribe it if you wish. Send it by "Sea Mail" and mark it as an "unsolicited gift". Of course, include your name and return address INSIDE as well as outside the package.

This is a great opportunity to have your model on display in a museum and to also obtain a fine piece of work for your own collection. Why not take advantage of it!!!



Above: A partial view of the models on display in the new Osaka Ships-In-Bottles Museum.

Left: One of the Golden Ships being offered by the Japanese Association to exchange for foreign models.



A Simple Moldfast

My hull got so thin I did not want to chance a screw to hold it to the stand. Something had to be done. The tip of one "jaw" of a clothespin was slightly modified so that pressure would be applied to the center of the hull. By cutting a slot in the stand, I had plenty of room for the other jaw. I opted to lightly glue two (2) thin ($1/16"$) wood strips, one on either side of the bottom sideline, so that lines going through the center of the hull would be free. These strips are cut off when the completed model is ready to be slipped through the neck of the bottle.

Norman O. Leverdseen
Brooklin, Maine, 04616

FROM HOLLAND WITH LOVE !

Dear Brethren of the SIE Cult.....!

Some time ago I was confronted with a problem for which I had no immediate solution. I was finishing a large shipmodel, but I got into trouble with the thickness of the rope to be used. How do you measure a thin rope? I tried to do so with my old trusted Vernier calliper. Forget about it for all measurements went wrong.

Then suddenly I remembered an old mathematical problem which I learned in school.

Take a piece of rope and coil it around a pencil or something similar. Make sure, that every coil lies tight against the next one. If you have made a certain number of coils, you can measure the width of the coil. You divide the width by the number of coils and you have found the thickness of the rope. Simple and effective!



Delfsail '91

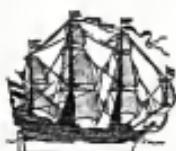
Delfzijl, in the northern part of the Netherlands, close to the German border, will be the start and finish of the Cutty Sark Tall Ships Race 1991.

The harbour of Delfzijl will receive about 70 to 80 of the traditional and modern sailing ships from the 13th

of August until the 17th.

Some of the ships that will sail from Delfzijl are: SEDOV, KRUZENSHTERN, the new Dutch HENDRACHT, the SIE WINSTON CHURCHILL, the MALCOLM MILLER and many other famous ships. And, don't forget, there will be an exposition of ships in bottles.

If you want more information, just drop a line to: STICHTING DELFSAIL, POB 2D4, 9930 AE DELFSIJL, Netherlands.





For assistance---- Write to:
G.Pinter 199 Elm St. Halifax, N.S. B2H 3B6.

★☆★☆★☆★☆★☆★☆★☆★☆★☆★☆★☆★☆★☆★☆★☆★☆

SOURCES-Part-2.

Other power tools include saws, sanders, lathes, etc. These are nice additions, but not necessary. Consider the rudimentary tools used by the sailors of old: bits of wood, cloth scraps, paper, yarn, sailmakers needles, sharkskin sandpaper, hair, blood and a bit of paint. You don't need to invest \$500. to build ships in bottles.

Probably the best one stop place to shop for miniature tools is Micro Mark. Every ship bottler should have a copy of their catalog.

Laboratory supply houses are another gold mine of neat stuff, and nearly every large city has one listed in there yellow pages. Some are limited in what they carry, some have catalogs, others don't. Some will sell only to bona fide labs, hospitals, etc. Much of what these places sell is of little use to us and most of it is expensive also but there is always that one item you have been looking for forever and---.

Dental supply catalogs contain a wealth of small tools useful and or adaptable to SIB building. Ask your dentist for an old catalog or for his old tools that are to be scraped or replaced.

Jewelry supply houses and watchmakers tool catalogs also yield a number of good finds.

With the advent of micro-surgery in recent years, it would seem to me there would be some implements of use to us. To date I have not seen a catalog devoted to these instruments (if anyone knows of one, please let us know).

Another source of materials is a fabric shop. Browsing in one of these stores will reveal a number of useful gadgets.

You should learn to develop this attitude wherever you go or shop. What can this (item) be used for? How can I modify it for my use?

In this way you begin to develop your own set of tools, for your own particular set of procedures. There is no standard set of tools used by all SIB Builders, although many use similar tools.

Many of the tools in my set are duplicates. I have made a set of mini tools about 6 inches long; small versions of my favorite tools. This small set is easier to use when working in miniature bottles.

Don Pearson has also made a beautiful set of tools which he displayed at our last conference in St. Michaels.

Materials for these are varied. Most builders use modelling clay, (plastics, plastilina) some use putty's and some use epoxy's or resins. For the beginner I recommend modelling clay since it is the easiest to use with the fewest problems. It is obtainable at most Hobby/Craft stores or toy stores.

No special woods are needed, although with experience you may develop a preference. Accepted woods can be obtained from hobby shops or doll house supply companies.

As you can see, the subject of tools and supplies is too vast and varied to cover in one article. Hopefully the general information contained herein will be of help to those starting out in the fascinating (sometime frustrating) and somewhat addictive world of building models in bottles.



LET GEORGE DO IT

For assistance---- Write to:
G.Pinter 199 Elm St. Halifax, N.S. B3J3B6.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

SOURCES-part-2.

Micro-Dark
310 Snyder Ave.
Percival Heights, N.J. 07042
(all sorts of useful items)

Northeastern Scale Models Inc.
P.O.Box 727
Metuchen, N.J. 08840
(scale wood and small lumber)

Edmund Scientific
101 E. Gloucester Pike
Barrington, N.J. 08007
(Misc. interesting stuff)

Radio Shack Inc.
(check local yellow pages)
(soldering irons, misc. small tools, wire, gadgets)

Laboratory/Scientific Supplies
(check local yellow pages or phone book of nearest large city)
(bottles, flasks, etc., misc instruments and tools)

Sherry Dental Supply Co. Inc.
1600 Private Road
Westbury, N.Y. 11590
(dental tools, drills, etc.)
(also check phone book for my local suppliers)

Jewelry Making tools and Supplies
Ohio Jewelers Supply
1030 Euclid Ave.
Cleveland, Ohio, 44115
(small tools and equipment)
(also check phone book for local suppliers)

Prockstone Company
127 Voss Farm Road
Peterborough, N.H. 03686
(hard to find tools)

Wood Carvers Supply Inc.
P.O. Box F928
Norfolk, Va. 23503
(wood carving tools, etc.)

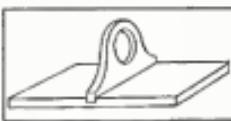
TWO NEW TOOLS TO HELP MAKE THE JOB EASIER

Don Hubbard, Associate Editor

During a recent visit Hugh Fyffe presented me with two innovative home-made items which will be of interest to Association members.

THE SIMULATED BOTTLE NECK:

The simulated bottle neck consists of a piece of 1/8" plexiglass drilled with a 3/4 inch hole and mounted on a small half inch thick wooden stand. The hole diameter approximates the usual bottle neck opening. This easily-made device permits the model builder to give his finished model a risk free test-run through the hole before attempting the final push into the jug.



The Simulated Bottle Neck by Hugh Fyffe

THE ALIGATOR CLIP GRIPPER:

The alligator clip gripper is a simple but effective tool for working in the confines of the bottle. If you can use a soldering iron and have a file, some metal shears and a drill, this handy tool is a cinch to make.

Materials:

Two inch long (overall length) alligator clip
12 inch length of 3/16 inch (outside diameter) copper tubing
14 inch length of piano wire
Some scrap 1/16 inch thick copper or brass sheet metal pieces
Small nut/bolt combination for securing the thumb depressor to tube flange.
1/16th inch diameter drill bit and drill or moto-tool
Solder and flux instructions:

Procedure:

1. File the teeth from the alligator clip to give it as much edge to edge contact as possible.
2. Solder this to one end of the copper tubing.
3. Using your sheet metal shears or your moto-tool, cut your metal to the shapes shown in the diagram below.
4. Wrap the flange strip tightly around the other end of the copper tube and solder in place. Make certain that the two ends are aligned, then drill a hole through to accommodate the connecting bolt (see diagram).
5. Solder the circular flat piece to the base of the tension lever to provide a comfortable pressure point for your thumb.
6. Assemble the lever to the flange strip using the small bolt and nut.
7. Run the piano wire down the metal tube and attach to the thumb plate on the alligator clip. (The easiest way is to drill a small hole in the thumb plate, run the wire through, then twist it back on itself)
8. Run the opposite end of the wire through the top hole in the tension lever and secure in place.
9. If you have worked it correctly you should be able to apply pressure to the flat disk at the base of the tensioning lever to open or close the alligator clip for use.



The Alligator Clip Gripper by Hugh Fyffe

BEATING THE BOTTLING BLOCK

Don Hubbard, Associate Editor

Having the dual jobs of Membership Chairman and Treasurer, it is not unusual for me to find a short time enclosed with the annual dues check. What is startling is that many who rejoin confess that they have not gotten around to building lately. Sad, but true! The bottling block hits us all, and the old shipyard just sits there, gathering dust.

Because I have not been immune to the symptom, let me give you a few hints to get you going again.

To my mind, the most boring part of the ship bottling trade is the insertion of the sea into the bottle. The process is messy and time-consuming, and that alone is enough to dissuade me from starting a new project. The answer is to gather a bunch of suitable jugs and then mix enough "sea" to fill them all at the same sitting. You have just eliminated one stumbling block.

For some reason, having too many tools out and about stops me cold. It's like having too many letters to write. I periodically clean out my tool box and stow all the "sometimes nice to have" stuff, leaving the box and work bench as a lean, clean bottling machine.

My boredom threshold is low, so I have to have a project of suitable interest and challenge to get me going. I rarely build the same model twice since the problems associated with that would have been solved instead. I pick out some ship which has gotten me curious or excited and which often requires a bit of research. The fun can then begin right from the beginning as I do my reading and lay out my plan.

Along similar lines, getting together with another builder (in person or by telephone or mail) and deciding to each build the same model, either to compare or to exchange, can supply you with the motivating thrust to get going. The sometimes lonely business of ship

modeling becomes a bit more lively when you have another interested party involved.

Since I work at home (both work/work and play/work), I have discovered that it is easy to be distracted by simple things like rain gutters that need cleaning or a tree that needs trimming. To avoid this, my answer is to block out a certain time and a day (or days) just for modeling. Knowing when this time is I can plan for it and get rid of the distracting chores ahead of time. Also, having a blocked time forces me to stop other projects in give priority where it is supposed to be.

I feel sharper and work faster in the morning, so that is when I build. Living in Southern California I usually work outside in a special stand-up work area that I have built. The birds are chirping, the sun is shining (most of the time), the coffee smells good and tastes great, and modeling becomes a special treat. Even if nothing spectacular happens, it is still not lost time.

There is nothing like a commitment to get you off your behind, so I make it point to tell a few friends that I am going to build such and such during the next few weeks. This prompts the "how is the model coming?" comments from the gang, and since too many negative answers can be embarrassing there is one more reason to keep chipping away at the job.

Another similar tool is to imagine that you are making the model to give to a close friend or relative. You may not have that final intention, but there is a certain mental stimulation that the facade creates and if it works, use it.

So there you have it. As mentioned, none of us are immune to the bottling blues and most of us are generalists at heart. The answer lies in chopping down the artificial shipbuilding blocks, one by one, and creating sufficient motivation to make you WANT to get back building.

The bottling block hits
an off, and the old
"bottled" jug just sits
there, gathering dust.



"Getting It In" by Eric Boalat

PRICING SHIPS IN BOTTLES

BY
DAVID DENNY

By way of introduction, I am a marine artist and I specialize in ships-in-bottles. I like the title of carafologist. (Yeah Ray, Beep). I sell my work primarily at arts and crafts fairs and shows. I build about 150 ships in bottle models each year and sell in excess of one hundred of these during my six month show season from May through October. The other six months of the year I devote to replenishing my stock, developing new ideas and some commission work and mail order sales. I also try to exhibit at local art galleries and museums.

The majority of my work is in sailor's models. A sailor's model differs from a scale model in a few ways. First, a sailor's model is usually of a ship type rather than a specific ship. I build a lot of brigs and barkentines and schooners- ships without names. A scale modeller will build a model of the CONSTITUTION or of the BLUENOSE. Sailor's models have less detail than scale models. Some deck fittings are eliminated and the timeconsuming details are absent. Scale models are accurate in every detail possible. Sailor's models are built 'by eye'; scale models are built to a plan or blueprint. Scale models display the art of shipbuilding; sailor's models display art. Sometimes I build a sailor's model just from a photograph of the ship; sometimes all I use is my idea of what the ship should look like.

I do build some scale models and even a museum piece or two. These generally take a great deal of time and effort and so have a large pricetag attached. Commission work is generally of the scale model type though I have been doing a growing business in sailor's models of Navy ships for former crew members. Boat and yacht owners often like to have models of their boat in a bottle. When money is no object (rarely) these models can be very involved and quite detailed. Marine decor is very fashionable in some areas and the offices of professionals sometimes invest princely sums for office furnishings and decorations. Maritime and ships museums are always looking for quality work for their displays and collections. Commission work can be quite lucrative and often very frustrating.

So how do I put a pricetag on my work? What guidelines do I follow in trading the fruits of my labor for the fruit of all evil? Someone (Jack) recently wrote me that he thought that there were as many methods of pricing SIB's as there were builders selling them. I've found that if you pick an item from my display there are about six different methods I might have used for determining it's price. When I had completed the rough draft for this article I checked it against my inventory list to see how my theoretical pricing matched up to reality pricing. I had followed my guidelines in about fifty percent of the cases. Which is also saying that every other ship was priced using a different guideline that the one to be setforth. So I don't think that I'm going to narrow things down much.

There are four items that I look at in setting a price for a piece of work. Sometimes it is a matter of a price setting the guidelines for the model. For instance, I've been in business for

a few years now and I know that I will have a market for so many \$20 items and so many \$50 items and a few \$200 items. So I plan my building accordingly. Of the many considerations that are taken before the pricetag goes on the bottle here are the major four that I use.

First--The time I invest in the model

Second--What type of market is the model made for.

Third--The money that I have invested in the model.

Fourth--How bad do I want a sale?

TIME

How much is your time worth to you? There's no set guideline for this category, of course, it's all a matter of personal choice. The other three factors do have a bearing on this naturally. You may want to earn thousand dollars an hour but you'd have to be in an exceptional market to expect to do so. I am satisfied with ten to twelve dollars an hour for my modelling time.

Let's look at a model of a barkentine for example. I can build a sailor's model or a barkentine in about five hours. A scale model of the same ship would take about eighty hours. Gauging by the time scale alone the sailor's model would sell for \$50-\$60 and the scale model would sell for \$800. The market (a customer) on the average will spend as much for an item. The job of the businessman is to provide that item at that price so that a sale is made. I control my prices by controlling one of the four factors above. A little later I will discuss ways of controlling costs by controlling time.

MARKET

Who is going to buy my work? The weekend tourist and the marine art collector will have two different points of view and will spend in different price ranges. Is the piece that I am working on destined for a five year old's bookshelf or a display case in a national museum. The average buyer at a country flea market may have ten dollars to spend and expect to shop all day doing so but I may also get a commission of many thousands of dollars from someone who saw my work at the same flea market. In my experience the average buyer will spend about \$50 for a good quality sailor's model SIB. A bell curve would apply to sales above and below that figure. Keeping this in mind I plan my shows for areas where the average customer will have that amount of money to spend and where there will be an interest in my product. It's hard to sell snowshoes in Florida.

INVESTMENT

This is usually the smallest consideration for me. A SIB that sells for \$50 may have only 75¢ in materials in it. I also scratch build everything and I'm one of those people with the ten dollar bill at the flea market and I find deals on everything that I use and sometimes when the deal is good enough I wind up with lifetime supplies of things. For two dollars I bought all the beeswax that

I will ever need. I am a member of a craft guild and have several friends that are woodworkers and furniture makers who save their hardwood scraps for me and that is where I get most of my material for hulls and bases etc. Most of my bottles come from local bars and from friends who save them for me though I do shop the flea markets for antique or unusual bottles [my kingdom for a PINCH bottle] and I jump on a bargain like a fly on -- well you get the idea.

The largest part of the investment for me are the show fees and gallery commissions and incidental costs. I usually apply for all of the shows that I plan to do during the year at one time. This gives me a cost that when divided into the total sales at the end of the year will give me an average cost per bottle for displaying during the year. This will be an indicator of your business' health after a couple of years. As long as the number is low your sales are good compared to your investment. If the number is high then it cost you more per bottle to make a sale and you know something needs to be done. You may have other investment factors that you want to consider. I commute several thousands of miles during the season to shows from Delaware to Connecticut, and gas and mileage are factors I use.

SALES FRENZY

How bad do I want to make a sale? This is another of those personal preference areas. The first SIB that I built took me about 40 hrs to complete and a painstaking month of work. The day I completed it and those marts rose in that bottle I would not have sold it for a thousand dollars. A year later after I had completed another dozen SIB's I sold it for \$40. It was my first SIB and my first sale and I accepted the price that I was offered for it. It was an addicting experience and within two years of making that first sale I quit my job as a foreman in one of the Naval shipyards started my own company building and selling SIB's and have never looked back.

Salesmanship is also a consideration in setting prices. Some people just have to haggle with you and haggle over prices. I accommodate them. I plan my prices so that I can be persuaded to give a 10 or 20 per cent discount to those who want to work for them. I frequently have customers who will buy several models at one time (God bless them). I will offer a discount to these customers and it generally works out to be good for business. Repeat customers are a pleasure and a compliment and deserve some kind of reward.

I used to start dealing like a used car salesman at the end of a bad day. Bad business. I found through experience that bad days are inevitable and what I do not sell one day I will on another and at my asking price. By the way I've been told by many people that my prices are very reasonable and have been persuaded by others to raise them. I haven't. I am happy with my work and I am happy with the compensation that I receive for it. I am my own boss and just can't find anything to complain about. If your prices are higher than the ones that I've mentioned and they are working for you that's great. I prefer volume sales at reasonable prices compared to a couple of sales with healthy commissions. But that is just another personal preference. (Yeah sure, offer me \$10,00 for a model and see if I don't jump on it).

Some business tips.

I always maintain a good inventory spread over a wide price range. At every show that I do I will have items that range in price from \$5 to \$1500. Something for everyone. I plan my shows in areas where there will be a good flow of traffic (lots of people) and people who are willing and eager to spend their money. I learned of these places by trial and error and I still experiment a little. I now have a list of about thirty locations where I do well. These are for the most part resort areas and tourist attractions. A tourist is defined as a person who loves crowds and will stand in line to spend his money. What more could a salesman ask for. I do several shows in Atlantic City and Mystic as well as the old whaling villages on Long Island.

Local Chambers of Commerce will often have lists of shows in their areas and since we ship in bottle builders are such a rare breed we are always welcome in their shows. Several promoters place my work front and center at the show which is good for their advertising and has never hurt my sales. I have a small but growing scrapbook of newspaper clippings with pictures of my work used in the shows advertising.

Some tips on cost cutting.

One of the main things that I do to keep my prices reasonable is to limit the amount of time and material that I use. Materials are almost negligible anyway but you can find sources for free bottles and scrap lumber. My main concern is time.

I save time by several little tricks of the trade. I build several models at the same time. I usually build 3-6 models of the same ship at a time. Since everything is handmade they will maintain their individuality and not take on a mass produced look. The time saved is in measuring and cutting etc. You measure and cut for your first model and then use the pieces as templates for it's sisterships. Shipyards use the same methods (theoretically) when building classes of ships. You'll be surprised at the amount of time saved when building six ships at a time compared to building them one at a time.

I also use some jigs that I have built for cutting and drilling masts and spars. I use a Dremel tool for drilling and heavy sanding. My spare time at shows is spent carving hauls for future use. In a couple of hours I can carve, sand and paint about 25 hauls.

Well I don't think I ever did say exactly how I set my prices. I guess I really don't know. I shoot for the ten dollar an hour mark while building and then if I'm pleased with my work I raise the price so the piece won't sell and I can look at it and be proud for a while. Then when I get tired of looking at it I lower the price until it sells and I'm happy.

Well I'm done talking now. As Jack would say "HIT THE BOTTLE". Just try to fill more of them than you empty.



*Letters
from the members*

VIDAR LUND, of Oslo Norway through Charles Hand of Charleston South Carolina is the one we have to thank for the plans that are appearing in the Bottle Shipwright. (see Vol.9 No.1 Pg 3 and Vol.9 No.2 Pg 3.) Vidar's "FLASKEKHUTEFORENINGEN AV 1978" (Ships-in-Bottle Association of Norway) has 72 members and was founded in 1978. Dues for those wishing to join and receive there twice yearly "FLASKEHALSEN" (the Bottleneck) are 50 NOK (Norwegian crowns) or \$ 7. U.S. For those of you who would like a little history to go with the plans : The Four Mastered Bargue GREAT Republic Vol.9.No.1. She was constructed and built by the Famous Shipwright Donald MacKey. She was launched in 1853 and was (and still is) the greatest sailing ship ever built. She caught fire before her maiden voyage, however, and when rebuilt came out much smaller, though still the largest sailing ship or her time. Re-rigged as an ordinary three masterd ship (full rigger) in 1861-62. She was bought by British owners in 1869 and renamed DENMARK. She sprung a serious leak near Bermuda and was abandoned in 1872. Length ca 102 m. (335 ft) Beam 16m (52.5 ft) depth 11m (36 ft) Tonnage as a new ship 3826 grt (4555 old American Measure) as rebuilt 2821 grt. 5000 dwt.

The five Mastered Bargue FRANCE 2 Vol.9.No.2 is the largest sailing ship ever built. She was built for Prentoux-Leblond & Leroux of Rouen and was launched in 1913. She was especially built for the nickel ore trade from New Caledonia and was engaged in that trade all her life. She originally had two auxiliary engines, but they were removed in 1919. In July 1922 she drifted onto a coral reef near Noumea in a calm and was abandoned. She could have been refloated, but times were bad for shipping. She was eventually sold to be broken up. Length ca 127.6 m (418 ft) beam 17m (55.7ft) Depth 7.5 m (24.6 ft) Tonnage 5637 grt. 4544 nrt. 8000 dwt.

The Address for The Ships-in-Bottle Association of Norway you ask ??
as well you might.

FLASKEKHUTEFORENINGEN AV 1978
P.O.BOX 893 SENTRUM
N-0104 OSLO i Norway.

Thanks Vidar, and Also you Charlie.
C.L.(DON) BRADLEY, of Morton Illinois sent in the following self-explanatory photo.





ALEX BELLINGER, of Newburyport Massachusetts, past editor of this magazine has recently won a gold medal for one of his SIB'S. In a recent contest and judging at the Constitution Museum in Boston Alex bested out the competition to come up with the gold. Proud of you Alex ! Now how about a photo showing the winning entry (and medal) for a future issue.

JACK-Hai-Cho-HINCKLEY, wrote to add a little background to the photo of Alan Rogerson's H.M.S.Kancy SIB that appeared on page 26 of Vol. 9 No.1. "Nancy" was active on the Great Lakes during the War of 1812. She met her end when she burned to the waterline at her dock near what is now Nasaga Provincial Park at the southern end of Georgian Bay in Canada. Her remains (below the waterline) remained buried and forgotten for many years. Those remains are now displayed in a climate controlled section of a Maritime Museum in Nasaga Beach Provincial Park, Ontario, Canada. Visitors and those interested in ship construction may view an actual example of Great Lakes shipbuilding of the 1700-1800 Period. Thanks Jack, and I like your new business card. Send one to George he collects them.

STEVE WILSON, of 7611 Rincon Villa, Sacramento Ca. 95828 is looking for members who live in the Sacramento area, that might be able to answer some of his questions on building SIB'S. He would also like to find a source for a set of 10" or 12" tweezers. And if anyone has a couple/one empty Haig & Haig gin/bottle he doesn't need or want, Steve would be most appreciative. Hope the two I sent arrived in good shape Steve.

DON'T FORGET THE PHOTOS, G.E.T.
ROGER CARTER, of Pilmerton New Zealand wrote with a follow up on the New Zealand Ship Stamp Series in Vol.8, No.4. Stamps that the 60 cent stamp which shows a picture of the ship "TORY" was engraved from photo he took of a model of the vessel that he made for a local museum a few years ago. The one dollar stamp of the East Indiaman "Edwin Fox" built in India in 1853 (she took convicts to Australia, and troops to the Crimean War before bringing emigrants to New Zealand). Her bulk is now in the process of being restored in Picton, The port for the inter-Island Ferry at the North of the South Island (I see what you mean Roger) Roger made a model of it in a Japanese Squid boat light bulb for a descendant of one of the emigrants that came to New Zealand. By now you should have those back issues, hope you enjoy them.

JIM DAVIDSON, of Royal Oak Michigan, our Patch, Bedges and Decal expert has been busy having built a Baltimore Clipper, a Coastal Schooner and is well along with his model of the USS Constitution. Thanks for the copy of the order blank Jim, hope you and Phyllis enjoyed your vacation at Australia Lake.

The order blank is in the back of this issue, feel free to make a photo copy or two so you can order from Jim.

REMEMBER

THE ANNUAL DUES ARE DUE WITH THIS ISSUE.

And the Osaka ships-in-Bottles Museum Model exchange is a great opportunity to have your model on display in a museum and to obtain a fine piece of work for your own collection. See page 4 for details.



HERB MANLEY, of Vernon Connecticut sent in the following photos of one of his recent works. The plans were enlarged 30 percent from the ones in Don Webbards 2nd addition of his book Ships-in-Bottles. (herb - they look like the Friendship sloop, "Laughing Gull" is that correct ?) Anyhow, it's in a " big old wine bottle ". The shade is a \$ 2.50 special from a local discount store.

Outlining the plans on the shade is a neat idea. Herb taped the plans to the shade and outlined them with pin pricks.



GEORGE'S helpful HINT

A foot-operated speed control from an old sewing machine is cheaper purchasing a new control. It will work on all electric drills (dremel, etc.). Now that the weather is getting nice again , get out and check the flea markets, yard sales, tag sales, etc. you may get lucky and find one for a few bucks.

O K MYSTERY FANS !

Member R.Buerholz of 3 Colonial Ct. Medford, New Jersey 08055 has sent in the following poser. The clues are as follows.

1-American flags are flying on the ship , small power boat and the light house.

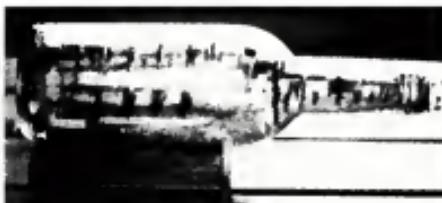
2- the letter "B" appears on the bottom of the Bottle.

3- the stand is NOT the original.

4- it appears that cotton has been used to simulate smoke from the factory chimney and the stacks on the boat.

Any ideas as to who made it, when, where, or how much it might be worth. Contact the gentleman above.

The evidence is in the photos/ or is it ??????





An excellent offering from GEOFF OFFIER of Australia Dated 1/31/91
Beautiful Geoff. But you neglected to mention the name of the
Ship. And I know everyone wants to know the bottle size/type.
Help me out with this one will you???????.
Thanks for the input.





ALL HANDS — ROBIN LEE HARRIS FREEMAN

by
Francis J. Skurka

Robin Lee was born in Torrance, California in 1950, where she graduated from Casimir Elementary School, North High School, El Camino Junior College and UCLA. After graduation from UCLA, she traveled extensively throughout Europe for four years. She holds a Bachelor of Science degree in Zoology from San Diego State University and a Masters degree from Pennsylvania State University.

Married, Robin Lee currently lives in Port Bragg, California, where she works as an encourager and educator. She has been an underwater technician and a recreation leader. At this time she is a science teacher at the Middle School.

Her hobbies include swimming, traveling and reading. She is a quilter and creator of wearable art.

In addition to these accomplishments, she has contributed several articles, in science education journals and has published a book entitled "Connections : Sciences by Writing" (1990). She has also written several articles for "The Bottle Shipwright". Robin is a charter member of the International Ships in Bottles Association, and was the membership chairwoman.

Robin started building ships in bottles in 1977 when she worked on a German sailing ship. Having built over two hundred ships in bottles, she now "admires" them and is in a "resting state", saving her time and energies for her teaching duties.

This gifted and talented lady is one of the few female members of our organization and we are proud to count her in our number.



Robin Lee Harris Freeman
Ship Bottler & Creator of
Prizewinning Wearable Art.

GEORGE'S *helpful* HINT

A reminder for those of you interested in building scenes/ery in bottles. Many of us live in areas that get buried in snow, now is the time to start gathering materials for these winter projects.

Sand, pebbles, tiny branches, small pieces of drift wood or weathered twigs. Shells or assorted mosses are all useful items. Enjoy the fleeting warm weather as you collect, so when the chill winds blow and the snow is rump-deep to a tall giraffe you can be snug inside - hopefully - refilling those cleaned empty bottles with nautical scenes.



Insignia by FRANS VAN DIJK

ASSOCIATION BADGES

Cloth patch badges in navy blue and white (shown actual size) are available direct from JOHN BURDEN, 32 ASTLEY CLOSE, PEMBREY, WILTSHIRE, ENGLAND. Price £2 sterling includes postage. Please pay with a cheque drawn on a British bank and made out to John Burden, or G1NO 25 103 1802. For American members, \$4 cash.

MEMBERSHIP is granted to all persons. For further information please write to the President, to whom Membership fees should also be sent: Leon Labistour, 'Seascope', King Street, Robin Hood's Bay, Whitby, North Yorkshire, YO22 4SH, England.

March 16, 1991

Host : Eric Lundberg

The fifth meeting of the Maryland Chapter of the Ships in Bottles Association of America was called to order by acting chapter president, Bill Westervelt. With all members having a copy of last meeting's minutes, there was no reason to read the minutes.

I. Old Business

A. Goals and Purposes

In keeping with one of our original chapter goals of creating a public awareness of the craft/art form, Mac Steen has confirmed a Chapter display with the World Trade Center at the end of the summer. We will be submitting models, tools, and biographies of our members. Mac is collecting the bios and editing. Mike Moriarty will be completing them on the computer and Eric Lundberg will be making stands.

As of the end of May, Calvert Marine Museum has failed to respond to our offer of our work.

B. Chapter Correspondence

Jack Hinckly and Don Hubbard have both expressed interest in the Chapter and have sent along words of encouragement.

Bill has asked that copies of our minutes be sent down to Ray Handwerker, Editor of The Bottle Shipwright.

C. Future Meeting Sites

July 20, 1991 Bill & Betty Westervelt
Nov ??, 1991 Mike & Nancy Moriarty

D. The Chapter Seal has been completed by Eric Lundberg. It was accepted unanimously and enthusiastically by the Chapter. Eric's labor of love has produced a beautiful rendition of the Chapter Seal carved in wood that will be present at all Chapter Presentations.

II. New Business

A. Welcome aboard, Peter Guttermann

B. It is with regret and sorry to announce that Al Daly has passed away.

C. Nominations for Chapter officers were submitted at this meeting. It was moved and seconded that the current set of officers remain in their posts for the next 2 years. Bill Westervelt will continue as Chapter President. Mike Moriarty will continue as Secretary and will assume Treasurer and Membership responsibilities.

D. Mac offered that the minutes of the meetings need not include diagramming and lengthy explanations of the meeting presentations.

III. Tools/Techniques/Questions/Ideas Corner

A. For the purist, a group is building a Chesapeake Bay Draketail. To help, watch, encourage, or for more information, contact :

Draketail Maritime, Ltd
P.O. Box 895
Shady Side, Md. 20764

Attn : Robert Bass 301-867-CRAB

IV. Meeting Presentation

Sharpening Tools

by Eric Lundberg

Eric took the group to his workshop for a lecture about sharpening tools. He gave a brief history of sharpening and demonstrated sharpening techniques on several different types of cutting tools. Eric's background as a cabinet maker was very apparent in his expert presentation.

Respectfully Submitted,

Michael Moriarty
Chapter Secretary



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INC.**

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414 377-7000

March 4, 1991

PRESS RELEASE:

**Model Ship Builder Symposium &
Manitowoc Maritime Museum's 15th Annual Model Ships And Boats Contest.
August 17-18, 1991**

The Model Ship Builder Symposium and the Manitowoc Maritime Museum's 15th Annual Model Ships And Boats Contest will be held in Manitowoc, Wisconsin on the weekends of August 17 and 18.

The Symposium will feature Dana McCalip, a director of the Nautical Research Guild and noted ship modeler. His topic will be "Various Types of Rigs and Ships Rigging of the late 19th and early 20th Centuries." A question and answer discussion will follow. The Symposium will take place at the Inn On Maritime Bay in Manitowoc, on Saturday, August 17 at 1:30 p.m. A banquet will follow later that evening at 6:30 p.m. The Symposium is being sponsored by MODEL SHIP BUILDER magazine.

The 15th annual Model Ships & Boats Contest, sponsored by the Manitowoc Maritime Museum, will also be taking place August 17 and 18. The deadline for entering a model is 1 p.m. on Saturday, August 17. Winners will be announced on Sunday, August 18. In addition to the contest, roundtable discussions will be held on Sunday. The museum is located next to the Inn On Maritime Bay.

For more information or registration, please contact: Jeff Phillips, P.O. Box 128, Cedarburg, Wisconsin 53012 or Manitowoc Maritime Museum, 75 Maritime Drive, Manitowoc, Wisconsin 54220.

-80-

**EDITOR: Symposium registration is \$3.00
Symposium dinner \$15.95-Prime Rib or \$10.95-Chicken Piccata
Model contest registration \$6 for first model and \$3 thereafter.**

For more information contact Jeff Phillips
at 414-377-7000.

**Model Ship Builder
Ship Builders' Shop**



South Street Seaport Museum
207 Front Street
New York, New York 10038
Telephone:
• 212 669-9400

PRESS RELEASE

New York Ship and Boat Model Festival

CONTACT: Kathy Condon (212) 669-9400
South Street Seaport Museum
207 Front Street
New York, NY 10038

Be one of scores of model boat builders descending on the South Street Seaport Museum's Pier 16 for the New York Ship and Boat Model Festival on August 3. Both static and working models of every shape and size are welcome, including sailing, commercial, navel, experimental, antiques, waterlines, halfhulls, ships in bottles, wooden, or plastic. Any vessel to which the builder has devoted time, care, and energy is welcome. Those pesonimate boat builders wishing to participate should contact Kathy Condon at (212) 669-9400 by July 15.

This Museum Festival will introduce visitors to the diverse range of model building traditions, focusing on the model builders themselves. Model builders will demonstrate their skills and techniques, discuss their motives for constructing models, and describe their unique approaches to this age-old art form. Visitors who wender over to the Waterfront Photographer Gallery can view the *Weehawken* and the *John A. Lynch*, two Museum models of New York City ferryboats on display in conjunction with a Staten Island ferry photo exhibit. Future model builders will not be overlooked: Between 2 and 4 p.m., children can make their own fanciful, floatable mini-ships.

New York Ship and Boat Model Festival, Pier 16, August 3, 1-5 pm.

News of the German Ship Bottlers Guild

DEAR FRIENDS :

In case of the kindness from your editor, I have the possibility to write to you in the future regular, to transmit to you the news, tips and tricks from Germany. Let's start with a short summary of our guild.

Name: DEUTSCHE BUDDELSCHIFFER GILDE
(German Shipottlers Guild)

Founded: 9th of September 1988

Members today: 131

Publication: BUDDELSCHIFF-EXPRESS

Dues: DM 30,- (for all members)

Come until March, June, September and December

Meeting: Every first weekend in May

Address:

DEUTSCHE BUDDELSCHIFFER GILDE

Gerhard G. Herring
Theodor-Heuss-Str. 7a
2100 Luebeck
Germany

Our meeting this year will be in Munich. The date is the 4th and 5th of May. If you like to meet us you are very welcome.

For more informations about this happening please write to Mr. Klaus Reuter. He is the organisator.

Klaus Reuter
Bottlstr.14
8000 Muenchen 40
Germany

More next time and everytime a full bottle under and an empty on your table.



Gerd Hart

ANNOUNCING. a new book.....



**MAKING
SHIPS IN BOTTLES**
BEGINNERS TO ADVANCED
by
LÉON LABISTOUR



Current President of the European Association of Ships-in-Bottles, LÉON LABISTOUR has kept a continuing interest and enthusiasm for this traditional sailors' craft alive within his Arts and Craft business for almost 40 years.

Now, all his time-proven methods and innovative techniques are set out in what must be regarded as a major work on the subject. Precise text, plans and photographs setting out graduated stages of construction in the clearest possible manner, make this a text book wholly practical in concept - yet attractive in many other ways.

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1. Tools and Materials
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3. 3 and 4 Masted Barques
4. A 4-Masted Ship ('Collector's' Model)
5. Upright, 'derringer style' bottle Model
6. Clipper Ship in 'Hag' Dimple Bottle
7. The Tusk's Head Knot
8. Alternative Modelling
9. Machine Methods
10. Hints and Tips
11. Conclusion
- Dictionary of Terms used in the Book
- Index

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